

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE WOMAN WITH THE MIRROR  
(LA BELLE IRLANDAISE)  
BY GUSTAVE COURBET

## THE GUSTAVE COURBET CENTENARY EXHIBITION

WHEN this number of the BULLETIN appears, the Courbet Centenary Exhibition will have opened to the public. The private view for members and their friends was held on Monday afternoon, April 7, from two until six o'clock, and the public exhibition began on the following morning. It will be continued until May 18.

Among the striking pictures which are shown in the Museum are the two portraits

lent by The Pennsylvania Academy of the Fine Arts, which are of particular interest to students of the master's career, as they illustrate in such a clear manner the development which took place in his style—a development that the art of the last half of the nineteenth century exactly paralleled. The first of these portraits is of Courbet's friend, Urbain Cuenot, the mayor of his native town, Ornans, painted in 1846 or 1847, when the artist was about twenty-seven. It shows the dense shadows which Courbet borrowed from his prototypes, the great real-

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ists of the seventeenth century, men like Caravaggio or Spagnoletto. This portrait was a preliminary painting for the figure of Cuenot that appears in *The Funeral at Ornans* (now in the Louvre), an immense composition of forty figures, each one a portrait. This work, together with the *Stone Breakers* (Dresden Museum) and *Peasants of Flagey Returning from the Fair* (sold at auction in New York several years ago), were the most talked-of pictures at the Salon of 1850-51, the birth-date of the realistic school of the nineteenth century.

The other is the portrait of a Madame Frood who, judging from her costume, was a woman of the Franche-Comté. The exact date of this painting is not known, but it could with certainty be placed between 1865 and 1870. In it is evident the tendency toward full light and simple effect that painting was soon to take on; it has, in fact, a resemblance to the style that Manet was evolving at the same time. The two pictures were given to the Pennsylvania Academy by the painter, Mary Cassatt, whose appreciation of the greatness of Courbet has had important results on his representation in American collections.

*The Woman with the Mirror*, *La Belle Irlandaise*, lent anonymously, is among those pictures that will be generally admired as one of the most masterly and charming of the exhibition. In this work, Courbet has been carried away by the loveliness of the sitter; he has painted her mass of copper-colored hair and her strong, sensitive hands with an evident admiration that was rare in his generally impersonal outlook. The same quality is found in *The Woman with the Parrot*, of the same year. *La Belle Irlandaise* was Whistler's companion and famous model, Jo, after whom *The White Girl* and *The Little White Girl* were painted, and who appears in so many of his paintings and etchings. She and Whistler spent the summer of 1865 at Trouville with Courbet. *The Woman with the Mirror* was painted at that time or shortly after, as it is dated 1866. Another painting of the same period is *The Isolated Rock*, which likewise shows that

Courbet, with all his brutal strength, could appreciate exquisiteness; in this case, the mother-of-pearl tints in the late afternoon sky could not be more tenderly painted. One might think that companionship with the delicate and sensitive Whistler had tempered his ruggedness, at the same time that the example of Courbet's overwhelming genius was developing and forcing the art of Whistler.

Lack of space prevents any detailed mention of the pictures; all could be commented upon and praised. The exhibition will make evident to its visitors the high place which Courbet occupies in the hierarchy of great artists—a place which our general public has been tardy to accord him.

B. B.

#### A LOUIS XVI CYLINDER-DESK

A MAGNIFICENT example of French eighteenth-century furniture in the Louis XVI style, a cylinder-desk<sup>1</sup> bearing the royal arms of France, has been presented to the Museum by Jacques Seligmann of Paris, "In memory of Mr. J. P. Morgan, and as a souvenir of the help which the Americans have given to France during the war." In every way this splendid desk of mahogany and ebony, richly decorated with ormolu mounts, is a piece of capital importance. The Bourbon lilies surmounted by the royal crown, which appear in a cartouche upon the front and back of the desk, would seem to indicate that it was made for the king, that is to say, for Louis XVI, as the style of the desk is clearly that of his reign. It is a *bureau du roi* which yields to none in beauty and interest.

The desk formed part of the Murray Scott Collection, bequeathed to Lady Sackville, from whom the collection was acquired in 1914 by Jacques Seligmann. Sir Murray Scott inherited his collection from the widow of Sir Richard Wallace, whose secretary he had been. Sir Richard Wallace in turn inherited the larger part of the famous collection which is known by his name, from the fourth Marquess of Hertford. This celebrated connoisseur, in the first part of the nineteenth century,

<sup>1</sup>Acc. No. 19.46.

formed a marvelous collection of works of art, which he housed in his Paris residence on the rue Laffitte and in the château of Bagatelle, which he purchased in 1832. After this collection passed into the possession of his half-brother, Sir Richard Wal-

The question naturally arises: was the Seligmann desk originally acquired by Sir Murray Scott, by Sir Richard Wallace, or by the Marquess of Hertford? In the absence of records, this question can not be answered with certainty, but the prob-



THE VILLAGE GIRLS (DETAIL)  
BY GUSTAVE COURBET

lace, part of it was removed to London and installed in Hertford House. In 1897, seven years after her husband's death, the London collection was bequeathed to the British nation by Lady Wallace. That part of the collection which had never been moved from Paris, Lady Wallace bequeathed to Murray Scott, who in turn left it to Lady Sackville.

abilities are that this honor must be accorded to the Marquess of Hertford. It is hardly likely that any piece of French furniture of the importance of this desk, which is here published for the first time, could have been acquired in comparatively recent times without the fact being widely known among those interested. Furthermore, the desk with its elaborate metal

mounts is precisely of that exceptional quality which the Marquess of Hertford sought—and obtained, as the well-known masterpieces of French furniture in the Wallace Collection bear witness. In any case, the desk is worthy of this famous collector.

The cylinder-bureau came into favor about 1750, during the reign of Louis XV. This special form of desk is sometimes called *bureau à la Kaunitz*, after its reputed inventor, Prince Kaunitz. It holds a logical position in the evolution of the desk.

style is our recent accession, but before commenting upon its merits as a work of art, a description of the desk is in order.

The illustrations which accompany these notes give a good idea of the general appearance of the bureau, both closed and open.<sup>1</sup> Extremely interesting is the ingenious construction of the piece—a feature characteristic of English as well as French furniture in the late eighteenth century, when the cabinet-makers, supreme masters of their craft, delighted in contriving new conveniences. In the skilful use of all



DESK, FRENCH, PERIOD OF LOUIS XVI  
FRONT, CLOSED

The long bureau-table, which sometimes had at one end of it a tier of ornamental shelves and pigeon-holes known as *serre-papiers*, presented obvious disadvantages in an age when many indiscreet things were committed to paper. The pigeon-holes and little drawers were then, as now, an invitation to disorder, and the cylinder-bureau undoubtedly had its origin in the desire to cover up the confusion in which important papers might be left, or to afford them better protection from prying eyes. The most famous example of the cylinder-desk is undoubtedly the *grand bureau secrétaire du roi Louis XV*, now exhibited in the Louvre. This piece is a superb example of the Louis XV style. Equally representative of the succeeding

available space, in the devising of secret drawers and compartments, the Museum desk is a masterpiece of its kind. Let us imagine that the desk is before us and ready to reveal its secrets to the initiated.

A small key opens the upper right-hand drawer. Here is kept a large key with a handle (shown inserted in the illustration of the front of the desk open), which unlocks the cylinder top. To insert the key, it is first necessary to press a hidden spring concealed in the ormolu mounts of the upper central panel. When this spring is pressed, the mask of a woman's head drops down revealing the keyhole. But there are further complications. When the

<sup>1</sup>Measurements: height, 52 in.; length, 62½ in.; depth, 29 in.

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big key is entered, it is necessary to make a half turn to the left, push in the key entirely, and then make eight complete turns from right to left. The key is then pulled out half-way and pressed toward the right, while, at the same time, the sliding cover of the desk is raised.

The desk chair, upholstered with leather, may now be pulled out from the front of the desk, of which, when closed, it forms an integral part. The leather-covered tablet is then drawn out. At the back are three compartments with sliding covers. The central part may be opened up so as to form a sloping pulpit or desk. When this is raised, access is had to three sliding boxes and a large hiding place. The inner drawers, concealed when the desk is shut, open by pressure on springs. Two narrow drawers, faced with mirrors, on either side of the central compartment, may be pulled out without further ado. An interesting feature of the compartment, which is closed by two small doors, is that the back panel may be slid to one side so as to provide an opening through which the user of the desk might communicate with the secretary, for whom, as we shall see, facilities were provided on the back of the desk. At each end of the desk is a slide. The top of the desk is covered with a marble slab surrounded by a light gallery of gilt bronze.

Coming now to the back of the desk, we find that the upper part, composed of three panels, forms one leaf which opens downward when unlocked, revealing a series of shallow drawers and shelves. This lid is covered with leather, and serves as a desk; a central part opens to form a pulpit. When the lid is let down, it is supported by a section of the desk, which is pulled out in the same way as the chair on the front of the desk. This, in turn, has several drawers, and the top may be raised so as to form a pulpit, if the section is drawn out while the lid is closed.

From the purely artistic side, the interest

of the desk lies in the attractiveness of its severe but beautiful forms, and in the skilful use of ornament in gilt bronze to emphasize constructional lines and to relieve the simplicity of the form of the desk by the exquisite detailed work of the various garlands, rosettes, and mouldings. The metal mounts, delightful works of art in themselves, contribute largely through their decorative value to the effectiveness of the desk. In the period of Louis XVI, furniture design and construction reached a height of perfection which has rarely, if ever, been surpassed. Of this beautiful furniture, the Museum desk is beyond doubt a notable example.

It is regrettable that we do not know the name of the maker of this desk. In this brief account, it would be rash to hazard a definite ascription to any one of the many master cabinet-makers who flourished in the reign of Louis XVI. It may be remarked, however, that the style of the desk reminds one of the work of Guillaume Beneman. Typical of this artist is his choice of massive forms, the severity of which is enhanced by the elaborate delicacy of the metal mounts. These characteristics we find in our new accession. Beneman, who executed many fine pieces of furniture for the royal residences, was received into the corporation of the *maîtres-ébénistes* of Paris in 1785. The date of his death is unknown, but he was still working in 1802. The Museum desk may be dated fairly late in the period of Louis XVI, perhaps about 1785-90. Beneman's work may seem a little ponderous, when compared with the fragile productions of certain of his contemporaries, but through justness of proportions, skilful use of ornament, and the beauty of the forms themselves, Beneman does achieve a magnificent effect which permits him to be classed among the leading cabinet-makers of the period. Whether his or not, the desk is an imposing example of the most elaborate French furniture.

J. B.



DECORATION FROM LOUIS XV  
TO OUR DAY

ON April 21 there will be opened in the Print Galleries an exhibition of "ornament," containing both engravings and a few drawings made for the use of craftsmen, which will be illustrated by a number of objects showing the manner in which the motifs and the designs of the draughtsmen were applied in the shops. In view of the fact that the exhibition, while containing many charming and important originals, is educational in intent, it has been thought wise to include a number of facsimiles of prints and drawings which themselves are not available. Thanks are due to the Misses Hewitt, to Ogden Codman, Lloyd Warren, Whitney Warren, and Paul J. Sachs, to the Museum for the Arts of Decoration of Cooper Union and the Museum of Fine Arts in Boston, who have lent many extremely interesting and valuable items and have by their generosity made the exhibition possible. All the drawings and objects, and the greater number of the prints, come from the collection of the Museum itself.

As there have been several articles in recent numbers of the BULLETIN upon this topic, it is doubtless not necessary to repeat the arguments there advanced concerning the great importance of the study of ornament. Perhaps, however, an attempt to find the reasons for at least one of the greatest differences between the seventeenth- and eighteenth-century attitude toward ornament and the attitude of the present day may be worth while. No claim is made that the theory advanced is more than a theory. The documents in the case are so vast in extent that no one short of many years' arduous work can be familiar with them; for a large part of the story, possibly its most important part, no adequate digests of the facts as yet have been made. Admittedly faulty, if the argument, such as it is, can start discussion and thought, it will have fulfilled its purpose.

Today in common parlance "decoration" and "ornament" in the various styles, Regency or Adam, for instance,

are chiefly thought of in connection with "period rooms" and "period furniture," which mean rooms and furniture of any period except our own. The "period room" in the museum or in the house of the collector is a place where genuine objects of a certain period are brought together in order that, being seen with and among other objects made at the same time and under the same influences, they may have their proper value. But the "period room" in its ordinary condition is something talked of in the magazines devoted to household furnishing, something made to satisfy a timid taste on the part of its possessor, and, so far from being typical of what was meant by "decoration" and "ornament" by the men of the period in question, stands at its very antipodes; for the underlying spirit of the real and that of the modern adaptation are fundamentally different. In view of the great mass of "period furniture" that is being turned out by our manufacturers and its disappearance into our houses, it is important that this difference should be understood.

Until the beginning of the last century the great palaces and mansions were planned and carried out pursuant to the given style of decoration in vogue at the time of their erection, such period rooms as were to be found in them but the normal result of the changes that time brought about in the interiors and the exteriors of houses lived in during succeeding generations. When a new wing was erected, it was furnished naturally in the prevailing taste of the day; when a room or a suite was altered or refurnished for any reason, it was done over in the then contemporary style. People believed in themselves and in their styles—had complete confidence in them, and did not hesitate to break with the past, to put a contemporary room in the middle of many old-fashioned ones. This self-confidence brought it about that when rooms and apartments of different periods were found in a great house a visitor could tell within a few years just when each of them had last been done over. But today all this is changed. A house so new that the plaster is still damp in its walls will have its period rooms, either

all in the fashion of some one long-dead time, or in the fashion of several wholly distinct, not to say antagonistic, styles. When rooms or apartments are done over, the chances are more than even that the new work done will be in the style of some period at least a century earlier than that in which the rest of the house is conceived. Where the seventeenth and eighteenth centuries looked forward, we look backward, and somehow, but quite logically nevertheless, the effect is not the same.

In England in the later years of the eighteenth century two new departures were attempted in decoration, one Gothic and the other antique, the latter of which will be talked of in its place. A few rich men, Horatio Walpoles and "Vathek" Beckfords, out of sheer perversity built themselves what they called "Gothic" houses. But they were not Gothic, not even imitations of it, only fantastical nonsense, Beckford's tower at Fonthill so flimsy in construction that, unless memory plays false, it tumbled down one day when the wind blew. Some of the furniture designers, Manwaring and Chipendale, produced patterns for "Gothic" furniture, but they were just as far from Gothic as Fonthill—nothing more than amusing attempts at originality in an age of keen competition—and they had little influence. England went on its way copying current continental design, keeping just as closely *à la mode* as it could from across the Channel.

On the Continent, however, something real did happen shortly after the middle of the eighteenth century.

Between 1710 and 1750 Herculaneum and Pompeii were disinterred, and for the first time the world knew how the interiors of antiquity had been arranged and decorated. People took a very keen interest in these discoveries, and the architects and the designers were not slow to show their influence, Gabriel, beginning in 1751, designing the *École militaire*, the *Garde-meuble* (better known to traveling Americans as the Hotel Crillon), and the *Place de la Concorde*. In 1757 de Neufforge, directly inspired by the antique, published the first of his books of designs and, twenty

years ahead of time, struck out into what is now known as the Louis XVI style. About the same time were issued the color prints after the drawings of Bartoli, reproducing most of the known antique paintings. "Rome devenait *à la mode*," but its influence was not strong enough to do more than strongly color the traditional French scheme of things, to stiffen up from the extravagances to which the Regency under the leadership of Meissonnier had given itself. As said by Cochin in one of his attacks on the Regency men which appeared in the old *Mercur*: "It had become necessary to find a new architectural style . . . , but also it was necessary not too rudely to shock received prejudices by too suddenly producing novelties too far removed from the prevailing taste or to risk being whistled off the stage without chance of return." There was no violent break with the past, merely a natural evolution, which, however, paved the way for what was to follow.

In Rome, while the discoveries near Naples were being made, there came into being a group of ardent archaeologists, the great Wincklemann at their head, one of the most vigorous members of which was the astonishing Venetian etcher Piranesi, who, devoting his life to depicting the ruins of the grandeurs and insolences of Rome, was a great friend of Count Caylus, of Hubert Robert, and doubtless known to such another as Fragonard. Of them all he was the most headstrong, the most violent in his beliefs and actions, for he was an eighteenth-century Venetian, trained in the period in which Venice was messing with astrologers and fortune telling (the period so graphically described by Casanova in his frank revelations of the chicanery that he practised upon the senator), and he clothed all his ruins in mystery, summoning them like shadows from some vasty deep, and giving to every thing that he touched an atmosphere of incantation. Much work and almost as much controversy over his beloved ruins, for he was constrained, or better unrestrained, to defend them against the claims of the Grecians, finally produced in Piranesi the desire to create a decorative art which

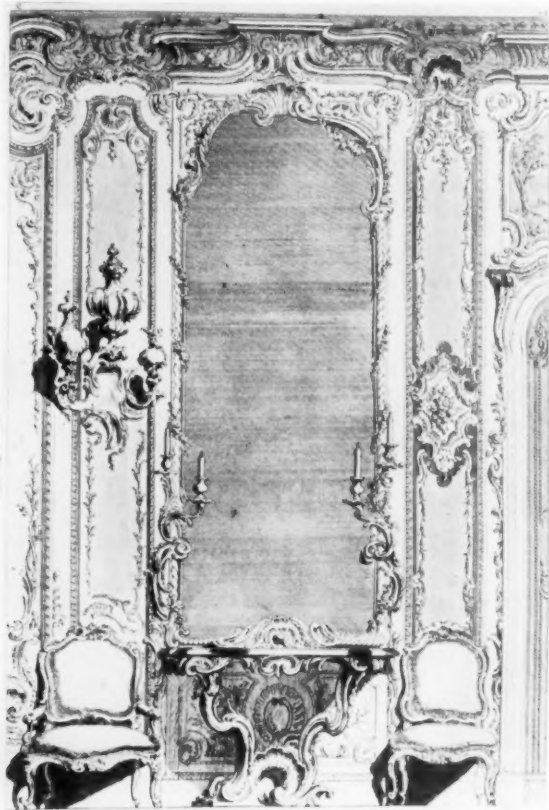
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should owe nothing to the moderns, which in all its details should be a resurrection of Roman art, and this obsession resulted in 1769 in the publication of his book of plates, "Divers Manners of Ornamenting Chimneys and all other Parts of Houses taken from the Egyptian, Tuscan, and

decline, and returning again to barbarism. What irregularities in columns, in architraves, in pediments, in cupolas; and above all what extravagance in ornaments! one would think that ornaments are used in works of architecture, not to embellish them, but to render them ugly." Finally



FROM OEUVRE DE JUSTE-AURELE  
MEISSONNIER, PARIS, N. D. (ABOUT 1750)

Grecian Architecture with an Apologetical Essay in Defence of the Egyptian and Tuscan Architecture." Early in his Essay he says, "What I pretend by the present designs is to shew what use an able architect may make of the ancient monuments by properly adapting them to our own manners and customs. . . . The study of Architecture, having been carried by our ancestors to the highest pitch of perfection, seems now on the

after a long discussion of antique architecture Piranesi bursts out with his challenge, "The Roman school, founded upon these monuments, will continue to be the mother of good taste, and perfect design, which are the distinctive marks of her superiority over all others, and which bring such a number of hopeful youths from different nations into her bosom, there to learn the perfection of design." This book was in many respects the culminating

point in Piranesi's career; he made his proposal to sweep aside the accumulated tradition and to sit exclusively at the feet of Antiquity. In the Rome of the day, full as it was of ardently archaeologizing sojourners from everywhere, the idea took root. Piranesi's friend Clérissseau, the architect, transformed the "cellule" of Father Lesueur according to the new theory—as comic in its inception as it was ever to be—his bed the basin of a fountain, his desk a sarcophagus, his table an entablature, and capitals for his chairs; while Hubert Robert with greater restraint did some work in the new style for de Breteuil, the ambassador to Rome from Malta. The new style reached France in 1780—the very year of the Convention—when Belanger, who had succeeded to the papers of Lhuillier, a pupil of Clérissseau's, decorated the hotel of Mlle. Dervieux in the rue Chante-reine in the most thoroughgoing Piranesi. England it reached somewhat earlier, primarily through Piranesi's friendship with Clérissseau, who introduced to him Sir William Chambers and Robert Adam, whose great book, published in 1772, actually contains several plates etched by Piranesi. In both countries the antique style had a great and an immediate vogue. In England the fashion set by Adam and the amateurs of Greece and Rome had a tendency to slip back into the normal course of things English, for the tradition and the practice of the crafts remained as before, and the direction of their accumulated momentum, or perhaps was it their inertia, was not much deflected by the impact of the new ideas. But in France political events took a hand in the history of design and craftsmanship with the most momentous and unforeseeable results.

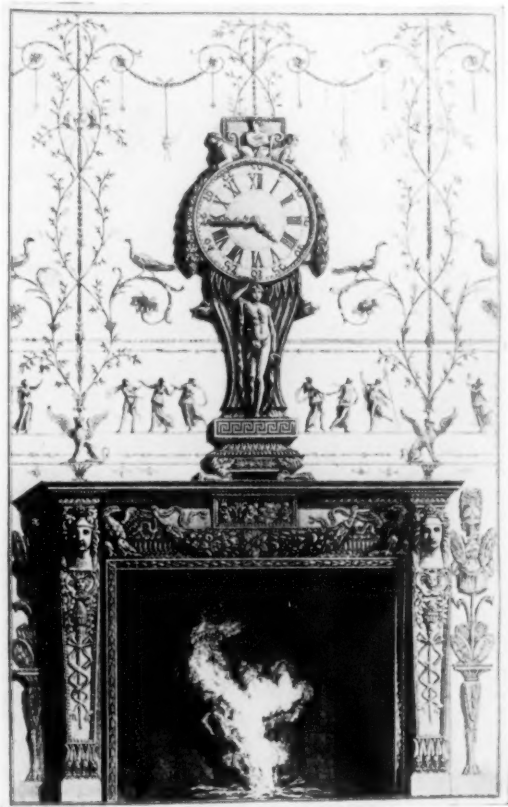
The organization of the French trades had received a most severe blow in 1776 when Louis XVI at the behest of Turgot, but so much against the will of the Parlement that he had to resort to a *lit de justice* to effect it, completely reorganized the trade guilds, their powers and personnel. In 1791 they were finally abolished and the old traditional system was thrown to the winds; the trades and professions became

free for all to practise who would. Doubtless a wise economic measure, it had the result of disrupting the organization, the training, the education, of the designers and the craftsmen, and in so doing of beginning the destruction of the tradition, running back to the Middle Ages, which by its very intensive effect had brought about such remarkable things. Then in 1793 came the débâcle—the King was beheaded and France became a republic, and with the republic came a complete change in life and fashion. The political troubles had begun in 1789, the same year that Mlle. Dervieux had her house done over in Piranesi's style, and from that time until 1796, there was little building or artistic work done in France. During those seven years the craftsmen were effectively disorganized, while the architects wandered over Europe, to Portugal and to Russia and the smaller German principalities, where their efforts were lost so far as concerned the future in England or France. There were two minor styles developed prior to the Empire, known as the Revolution and Messidor (this in vogue during the Directory and the Consulate), but they were little more than the short transitions between Louis XVI and Empire. They amounted to little because men's minds were intent upon political and economic events, the subject of the competition for the architectural prize in 1793 being "une caserne devant contenir six cents hommes de cavalerie." People from sentiment and from fear discarded what they could of the old traditional forms, and the antique, being representative of nothing resembling the old monarchical things, was adopted wholesale, so that when David, who had been trained at Rome in the time of Piranesi, came into power, he was able to promulgate as by edict the Empire style. This lasted until the end of the Napoleonic régime so far as concerned building and furnishing undertaken officially and by the newly rich, for the older generation had lapsed into quietude, glad to be allowed to live, let alone to embark upon new ventures.

The period from 1789 until 1815 was so long that when it ended a whole generation

had grown up under the tyranny of Percier and Fontaine, the fashionable Empire designers and architects, and there were left practically none of the craftsmen trained under the old traditional corporate scheme. The Empire style lasted for a while after Waterloo, but by mere impetus, dying

the old corporate restrictions which they had already achieved, but freedom to do as they wished in their own work. Moreover, they, or at least a very large and influential part of them, hated the artificiality of the old régime, its smartness, its trigness, its good manners, and they argued that it was not



FROM PIRANESI'S *DIVERS MANNERS OF ORNAMENTING CHIMNEYS*, ROME, 1769

away in the stuffy comfort of what are known today as Restoration and Louis Philippe. The Graeco-Roman had weighed upon men's minds until they were tired of its grandiosity, and, even more important, were sick of its oppressive heaviness and uniformity of style. Much as the restored monarchy would have liked, the old tradition could not be recaptured. The people wanted freedom, not only the freedom from

really French anyway, that it was a development out of Italianate sources forced upon the public from above, by the School of Fontainebleau under Francis I, by the work of LeBrun and Bernini under Louis XIV, and by the archaeologists under the Empire. They wanted to find something really French, and, as luck would have it, it was ready to hand. The spoils of all the old châteaux, of the monasteries and the

churches, were cluttering the shops and the storage places; the neo-catholic movement combined with the advent of a group of powerful scholars and students who were busy disinterring the antiquities of French literature and art, to bring about a great interest in the early glories of France. As early as 1800, Berchoux, a poor enough poet, had written:

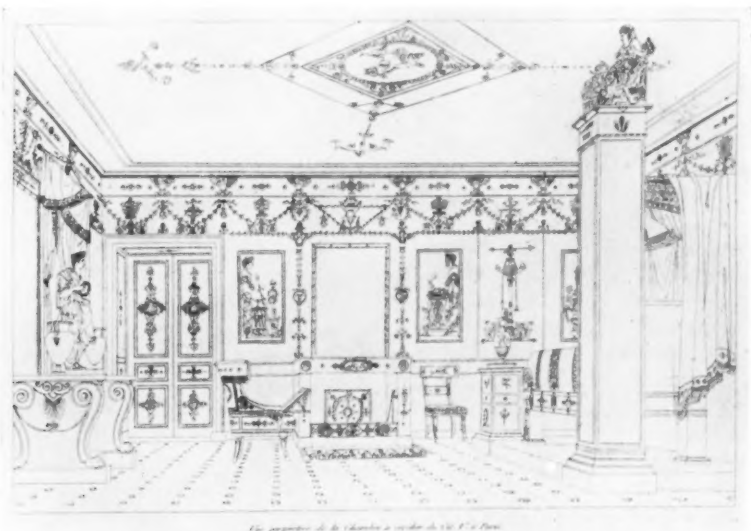
"Qui me délivrera des Grecs et des Romains?  
O vous qui gouvernez notre triste patrie,  
Qu'il ne soit plus parlé des Grecs je vous supplie!  
Ils ne peuvent prétendre à de plus longs succès,  
Vous serait-il égal de nous parler français."

The Romantic movement was in full swing before any one realized it—French art, the truly national expression, unspoiled by foreign influence, the art of freedom, of expression, was seen in the Gothic. And all of France that counted for the future plunged. Châteaubriand had written of the *Génie du Christianisme*, Count MacCarthy and van Praet collected the books printed upon vellum, Baron Taylor, aided by the invention of lithography, started his series of *Voyages Pittoresques en France*, and called to his aid Bonington, Isabey, and many others, for the purpose of illustrating the monuments of past time. Shakespeare and Goethe came into sudden and violent vogue, and Delacroix illustrated them with equally sudden and violent pseudo-Gothic lithographs, while Victor Hugo epitomized the movement in one sentence of his preface to *Notre Dame*—"Inspérons, s'il est possible, à la nation l'amour de l'architecture nationale." With it all came "moyen-age" chairs, tables, ceilings, windows, bindings, everything. For the first time in Europe was seen the sight of a people trying at one and the same time to turn their faces back four hundred years and to keep up with modern invention, to live and think in the *quinzième-dix-neuvième siècle*, to be *moyenageux* and to travel in steamboats and railway cars.

It really was very, very funny, an episode that had its great furies, its violent controversies, its vivid personalities, and a great deal of charm. It tried to straddle two periods utterly and fundamentally different, it had available all the loot from the great houses, and it was, thanks to the lithographic stone, for the first time in history, a people drowned in pictures, pictures of everything that the hands of Frenchmen had ever made. Such part of France as was not sodden in bourgeois comfort turned and twisted under the strain of trying to do the impossible; it built new buildings in "Gothic"—mantel-piece clock Gothic, I fear, for the most part—old buildings it restored, in ones not quite so old it inserted false floor beams, put up struts and mullions which had no functional purpose, painted its walls blue and spattered them with gold stars, sat upon beastly uncomfortable chairs with rose windows for splats—and generally made a charming ass of itself. Naturally the thing couldn't be done; valiantly as the Romantics tried, it was too much like lifting one's self by one's boot straps—the steamboat, the railroad, the daily paper were too strong, too interesting, and too essentially of the here and the now. And of course it ended in a deep-dyed pessimism—the truly French thing, the *Moyen-age* did not work, and with that discovery the people really interested in such things lost faith in themselves. New things in decoration were dangerous, and there was so much lovely old stuff, either real or to be imitated, so many charming objects and motifs that were perfectly good, which had stood the test of time, about which there could be no argument. It was Louis quince, or whatever; even, in the seventies, Japanese rooms; but in any case something with a name that disarmed criticism, that saved the necessity for thought, and above all the necessity for that frequently uncomfortably bracing exercise of having faith in one's self and doing one's own thing. The "period room," the eccentric room, the emblem of lost faith, had come to stay. Architects and decorators instead of being artists became "savants."

Somewhere Henri Havard sums up the situation, "Curious contradiction, the furnishings of the middle ages and of the renaissance were generally preferred for the dining and smoking rooms—rooms, which, for good reason, those periods did not know. Louis XIV and Louis XV were reserved for the two drawing rooms, and Louis XVI for the bed room and the boudoir. A kind of pot-pourri of various pasts, curious mixture of contradictory traditions and

country was having its distemper. They came back infected with Gothic. Prout, Turner, Nash, Pugin, Ruskin drew it, built it, preached it. But it had to wait its turn, for there was no devastating revolution in England. Finally in the seventies the teaching of the group came to a head in Sir Charles Eastlake's *Hints on Household Taste*, a book that had a tremendous vogue, and out of the frame of mind that it typified came Morris and his



FROM RECUEIL DE DÉCORATIONS INTÉRIEURES  
BY PERCIER AND FONTAINE, PARIS, 1812

aspirations, and because of that the sufficiently faithful image of our political and social condition."

England for a time went on its own way, more insular than ever—after the decision at Waterloo holding its head aloft from the rest of the world, content and proud of things as they were, intent now for a little while on being as British as British could be—only, still, with a curious Wedgwood-Flaxman reflection of Piranesi-Adam-Empire. But sooner or later Yorick Britain always recognizes that in matters of style "they order these things better in France." Many of the young artists and writers went to the Continent to finish their education, and they were in France while that

satellites, valiantly preaching economics, honesty, sincerity, and art, all Gothic, with the result that this time Gothic came into its own in the houses of the aesthetic and the newly rich, sweeping them from typography to window curtains, and having as its principal result the endowment of the English-speaking world with the "Morris chair," fitting emblem of the peculiar attitude in and toward life that engendered it. In the meantime the good old English fashion of copying French fashions came to life again, the early-Victorian was impossible, the middle, if anything, worse, Punch had been a bit hard on the aesthetic school, and with the example of Hertford House and South Ken-



sington before them, the "period room" came into its own in England—as in France earlier in the century, the result of a fear of both present and future and the certainty that the old was both tried and good, even in not too intelligent reproductions.

May we of today in our own turn not go back and read Piranesi's Apologetical Essay with profit, forgetting if needs be his particular examples and concentrating our thought on some of his general principles, as expressed, for instance, in a passage such as this:

"An artist, who would do himself honour, and acquire a name, must not content himself with copying faithfully the ancients, but studying their works he ought to shew himself of an inventive, and, I had almost said, of a creating Genius; And . . . he ought to open himself a road to the finding out of new ornaments and new manners. The human understanding is not so short and limited, as to be unable to add new graces, and embellishments to the works of architecture. . . ."

The question that is before American designers and manufacturers today is, are we going to keep up the aping of the past, or have we enough vitality, enough belief in ourselves and in each other, to forge ahead and, fortified by the study of the evolution of styles, create a style of the here and the now?

W. M. L., JR.

## LACE PATTERN BOOKS OF THE SIXTEENTH CENTURY

AMONG the few precious documents that remain to us of the early days of lace-making none is more alluring to the lace collector, especially if she be a woman, than the little books of patterns published by Isabella Catanea Parasole.<sup>1</sup> It is befitting that a woman should have established so high a standard in a subject so essentially feminine.

In the terse phraseology of modern

<sup>1</sup>In the *Teatro delle nobili et virtuose donne*, published in Rome in 1616, the name appears Elisabetta Catanea Parasole; in the 1597 edition, *Studio delle virtuose donne*, it is Isabetta.

biographers, Isabella Parasole "was working in Rome about 1600 and died at the age of fifty." To those of us who long for a more personal touch, to despatch so interesting a character in terms so devoid of imagination seems not only a bit heartless but inexcusable; for one is loath to picture the life of a charming woman, a contemporary of some of Italy's greatest men, as consisting merely of working and dying!

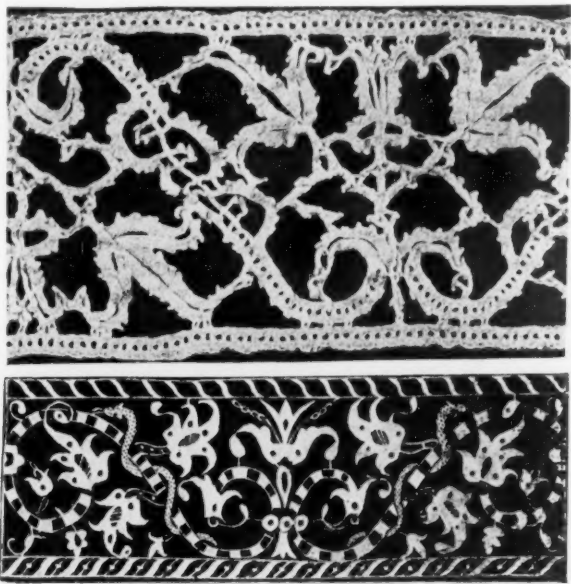
After diligent search one scribe vouchsafed the information that the lady in question was "une femme fort adroite dans divers ouvrages qui grave aussi en bois des dessins de dentelles, ainsi que nombre de plantes pour le Prince Cesi," three words that at once shift the mental vision from an arid waste of verbiage to the pulsating life of an Italian garden with its radiant sunshine, cooling shadows, birds and bees humming in and out among myriad blossoms. It was in such an environment that this charming work was evolved.

The illustrious prince here mentioned, the founder of the Accademia dei Lincei, was the central figure in a group of scholars who dwelt in Rome during the early years of the seventeenth century. His brilliant mind, the treasures of his library, and his far-famed botanical garden proved a center of attraction to artists, scientists, and men of letters; and in such an atmosphere the refined taste of Isabella Parasole found much that was congenial. That she came of a distinguished family may be assumed from the fact that her husband, Leonardo Norsini, assumed her name; and as both he and she were interested in botanical work, it may be that they too were members of the Academy. Norsini, it seems, came into prominence through his illustrations for the *Herbal* of Castor Durante, physician to Sixtus V, while Isabella did similar work for Prince Cesi; and the many floral patterns in her lace book were doubtless taken from nature in this very garden. However, be that as it may, it is pleasant to picture the designer of these charming plates wandering about among the blossoms of this old sixteenth-century garden selecting a freesia here, a rose or lily there, to form the theme of her patterns.

Unfortunately there is no known portrait of Isabella,<sup>1</sup> although both her husband and her son Bernardino were artists of distinction, as was also her sister Geronima; nor has any trace of her botanical work as yet come to light, notwithstanding the fact that in the brief biographical notes accorded her it seems to take precedence over her books of patterns.

During the past year the Museum has been fortunate in procuring several pattern

work had developed rapidly from simple patterns of drawn threads or cut-work, such as are found in the earlier pattern books—for instance, the Zoppino, 1529, and the Vavassore, 1532. In these books the patterns are confined to embroidery, network, and the cutwork from which the geometric type finally emerged under the name of reticello. In Parasole's work, however, the designs arranged by her are for the fully developed *punto in aria* in



PATTERN FROM PARASOLE, 1597  
AND, ABOVE, ITALIAN BOBBIN LACE OF SIMILAR DESIGN

books that are invaluable in the identification and dating of the sixteenth and seventeenth century laces; and while students may avail themselves of a nearly complete file of the Ongania reprints in the Museum Library, the originals included in the special exhibition of "ornament" in the print galleries are usually displayed in the lace galleries, often with examples of laces the working patterns of which are found in publications of the same period.

In the second and third quarters of the sixteenth century the technique of lace

which the worker had freed herself from the rectangular foundation established by the threads of the warp and weft of the linen and was already expert in following the lines of a more intricate floral pattern. In these the floral stems gradually took on the form of an undulating band that blossomed eventually into the superb Renaissance scroll with its rich foliation, the *punto tagliato a fogliami* of Venice, that marked the height of artistic skill attained by the Venetian lace makers.

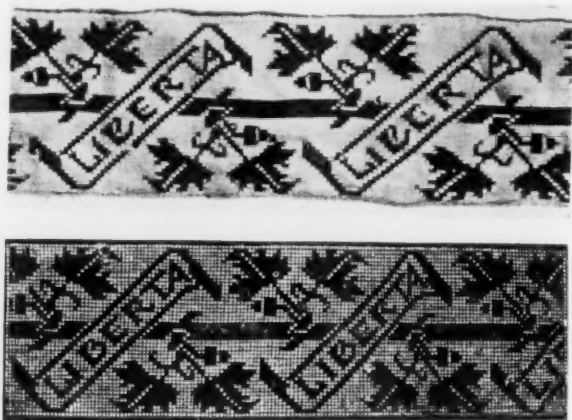
Another work of unusual interest is the *Corona delle nobili et virtuose donne* of Cesare Vecellio, in regard to whom there

<sup>1</sup>Unless the small medallion on the title page of the 1616 edition be a portrait of the author.

have been numerous conflicting statements. For years this artist was confused with Marco Vecellio, a favorite nephew and scholar of Titian, who spent many years in the workshop of this master and who traveled with him in Germany. It now transpires that Cesare Vecellio belonged to another branch of the family and was the son of Ettore Vecellio, a relative and probably a brother of Titian, and a brother of Fabrizio; therefore, while Cesare may have been a nephew, he was not the one who was so closely associated with the great painter. The work of this designer and

dated 1520, and *Ein neu Furm Buechlein* (about 1528-29). The earliest pattern book known is that of P. Quentell published at Cologne in 1525, doubtless based on earlier Italian publications. The two books in the Museum collection are from the Fairfax Murray Collection and are considered an edition of Jorg Gastel's *Ein neu Modelbuch*, published in 1525.

Few of these pattern books survived the wear and tear of constant use; for the editions were, without doubt, limited and it was the custom of workers to prick the original plates and, by rubbing the surface



PATTERN FROM VAVASSORE, 1532 AND, ABOVE, EMBROIDERED BAND SHOWING THE SAME DESIGN

that of Vinciolo were among the most popular pattern books of the period and their various editions extended well into the seventeenth century.<sup>1</sup>

One of the rarest works among the volumes lent for this special exhibition is an Elizabethan book printed by J. Wolfe and Edward White for Adrian Poyntz. It is based on the Vinciolo and is the only known copy of the first pattern book published in England. It was printed in London in 1591 and contains a delightful Epistle to the Reader couched in the quaintest possible English.

Two exceptionally interesting little books bear German titles and were probably printed at Nuremberg: a *Model Buchli*,

<sup>1</sup>From the collection of W. A. White.

with a black powder, transfer the design to the cloth or parchment, a process which in time destroyed the paper. It was therefore necessary to evolve some method by which the patterns might be preserved; and as a result the designs were copied on strips of linen, by those who were without means of affording an original pattern book, from which practice may be dated the origin of the embroidered samplers which survived to our grandmother's day.

In the present exhibit, while it has not always been possible to find exact counterparts of the designs in the antique fabric, an attempt has been made to show laces that closely resemble those found in the books. In one case, the illustration chosen from Parasole of a formal arrangement

of leaves combined with diagonal bands, shows in the original a coiling serpent, while in the fabric the band is coiled by a simple spiral; the fabric, also, in this case is bobbin lace and not needlepoint, showing that the same patterns were easily available for either technique.

The pattern books recently acquired by the Museum are the following: *Ein neu Furm Buechlein* (about 1528-29); *Model Buchli*, 1529; *Vavassore. Esemplario di*

ventionalized forms has attracted attention on the part of lovers of plants as well as of those interested in ornament, and deserves to be seen by all those who are interested in cause and effect.

The coöperation of the New York Botanical Garden and the Museum has made the exhibition possible, has made possible, indeed, a study which has been largely neglected by writers and students of design.



EXHIBITION OF PLANTS AND OBJECTS WITH PLANT MOTIVES  
IN CLASS ROOM B

Lavori, Venice, 1532; Vinciolo. *Les singuliers et nouveaux pourtraicts*, Paris, 1588; *Parasole. Studio delle virtuose donne*, Rome, 1597; Vecellio. *Corona delle nobili et virtuose donne*, Venice, 1601. F. M.

In connection with this exhibition, a series of free public lectures is being given in Class Room A on Monday afternoons at 4 o'clock. The speakers and subjects are as follows:

#### PLANT FORMS IN ORNAMENT

THE exhibition of Plant Forms in Ornament, which was announced in the March BULLETIN, opened on March 15 and will remain on view until April 21. This unique presentation of the designer's method of translating flowers and plants into con-

April 7 Spring Flowers

Dr. Nathaniel L. Britton

April 14 The Use of Plant Forms in Historic Ornament

Dr. A. D. F. Hamlin

April 21 Collection and Preservation of Seaweed

Dr. Marshall Avery Howe

## A VOTIVE STONE OF THE WEI PERIOD

THE Chinese votive tablet acquired by the Museum is decorated on both sides. The front has in the center, in full relief, the Buddha Sakyamuni in the attitude of expounding the law, with the Bodhisattvas Ananda and Kasyapa on either side, all three standing on lotus flowers. Over these three figures hover six angels playing musical instruments, in the middle is a dragon, and quite at the top of the tablet two angels carry the elixir of life in a vase surmounted by the phoenix.

On the reverse is a Buddhistic scene incised in the stone, and an inscription which says: "Under the great Wei Dynasty, on the fifth day of the third month, in the third year of Yung Hsi (A. D. 534).

"The Supreme Intelligence is incorporeal, but by means of images it is made manifest to us. The holy teachings are profound, but with the adoption of the three doctrinal systems (the triyana) they are rendered intelligible to the world. Thus, unless the spiritual truth takes form and is made discernible, how can we hope to comprehend the ways of Buddha?

"Therefore, we, two hundred brethren in the Law and Righteousness, who have perceived the Subtle Cause and who hold the orthodox teachings in the highest veneration, have imposed upon ourselves the task of making certain sacrifices so that some happiness may accrue to His Majesty the Emperor and to our parents of the past seven generations. We have accordingly sought with care a suitable stone and engaged skilful hands to carve it respectfully into a statue of Buddha and his two attendant Bodhisattvas. The work thus produced is of unsurpassed beauty. Like the brilliant sun that lights up the recesses of the mountains, the sacred countenance of Buddha shines forth and dispels darkness from the world.

"May this humble offering be acceptable! May the deceased whose spirits now wander in the Pure Land of the West share these blessings, and may all living creatures far and near be forever preserved and made the recipients of thy mercy!"

The scene depicted shows a triangular open space in a mountainous landscape under tall trees. In the three points of this triangle Buddhas with large, flame-shaped halos are seated on lotus thrones. In the open space stands a stupa or shrine and servants carry vessels with food and wine. The background is formed by two rows of four persons each, seated under tall trees on mats with trays of food in front of them.

In the foreground a high personage, seated under an umbrella of state with attendants and a row of kneeling figures, is perhaps awaiting the arrival of a large haloed figure who, lower down on the stone, passes between two rows of men carrying banners and is evidently on his way to the ceremony. The hills and woods are full of animals and birds, while angels hover in the air.

On the right-hand side the stone is badly weathered and the modern Chinaman has thought it necessary to freshen up the outlines, specially in the lower right-hand corner, where evidently they had become very faint, but fortunately this all too common vandalism was restricted to a small space. The scene as depicted is extremely interesting; some of the figures, specially the procession of persons carrying banners and the group of servants carrying food, are delightfully drawn. The design shows us in a different and less destructible medium what a pre-T'ang painting was like and how the wooded mountains and trees were rendered in archaic style.

The front part of the stone is very beautiful. The three principal figures with their mysterious smiles are of the familiar Wei type, but the donors have been fortunate in their choice of the "skilful hands" which, according to the inscription, they engaged. While a great many of the stones which have been brought over from China only reveal style, religious feeling, and the hand of a more or less trained workman, this one is evidently the work of an artist who knew how to space his figures on the large flame-shaped tablet. He was not afraid of leaving an open space above his principal figures and grouped his angels very skilfully; the six angels playing musical instruments, their draperies streaming



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FRONT OF VOTIVE TABLET  
CHINESE, WEI PERIOD

behind, are delightfully designed and executed.

The stone, which is sixty-one inches high and thirty-eight inches wide, is said to come from Hwayin in Shensi near the border of Honan. Hwayin is a pilgrim resort from which the ascent of the sacred mountain Hwa-shan is made.

S. C. B. R.

### IMPERIAL CHINESE SEALS

OFFICIAL seals played a great part in Chinese history; they were the emblems and the means of power. A statesman who lost the seal entrusted to him by the emperor lost not only his power but ran a great risk of losing his head as well. The importance of the signature in the western world was like that of the seal in China, the seal alone made a document valuable and was in consequence valued and admired as the emperor's autograph.

To us it seems strange, to say the least, that often precious old paintings should be covered with very conspicuous red seals large and small, sometimes plastered in the middle of compositions where they spoil the effect; imperial owners would put their large square seals right on the picture, or sometimes on an adjoining sheet, and later owners, admirers, and connoisseurs followed suit. From the Chinese point of view, this added to the value of the picture, because the august or learned owners and admirers had certified to their admiration. It stands to reason that where the impression of the seal was valuable the seal itself was much more so, quasi sacred when it was the seal of the Son of Heaven, the mighty emperor.

The story will be remembered of the French collector who after the sad events of the Boxer troubles in Peking acquired a couple of large jade seals. When a Chinese prince visited his Museum, he recognized the Imperial seals stolen from the palace and offered to buy them back; the collector, however, refused to sell pieces which had entered his museum, but courteously sent the seals the next day as a present to the Empress Dowager. The Imperial lady showed herself a match to French courtesy and sent in return a

couple of the best pictures from the palace collection.

But the Chinese Empire has come to an end and the former Imperial family has lived to see difficult times; many treasures have found their way into the Peking Palace Museum but some have come into the dealers' hands. A large collection of rare Sung Chun yao bowls out of which the palace dogs, the now fashionable Pekinese, used to drink, are now awaiting bids from western millionaires and may before long serve the same purpose here. The Imperial jade seals which emperors used to touch with a finger while two palace eunuchs placed the heavy stones on the approved document, were offered as paper-weights to the lovers of eastern curios.

Considering the great historical value of these emblems of great power in the past, the Museum has saved these relics from being dispersed and given them a permanent home where they are accessible to the student and to the admiration of lovers of art and beauty.

There are thirty jade seals now exhibited in Room E 8; some are very large and clumsy, some small and cunningly carved. Twenty-eight have been lately acquired; two, the seals of the late Empress Dowager Tzu Hsi, were given to the Museum by Charles M. Schott, Jr., in 1917. Alongside of the jade seals are shown impressions, some in very archaic, others in the usual seal characters, decorative but hard to decipher. Most of the seals date from the Sung period, four from the uncertain beginnings of the Yüan Dynasty when rather than risk names an ornament was used, four others are from the Ming reigns, and those of the Empress Dowager are of course of the later Ch'ing period.

The seals were used for different purposes. The palace was like a large government office and a private museum; halls for the preservation of manuscripts, paintings, calligraphy, etc., were like so many museums, other halls for the reception of poets, statesmen, generals, etc., were like audience chambers or modern government offices, and each department had its own seal which was used before documents passed into other halls.

Of special interest to us are naturally the seals used to certify the Imperial ownership or approval of paintings and manuscripts, some of which will be found in this collection.

not always easy to distinguish the difference in style between Sung, Yüan, and Ming pieces of sculpture, which are less well known than the T'ang and earlier



REVERSE OF VOTIVE TABLET  
CHINESE, WEI PERIOD

From a purely artistic point of view, the heavy blocks of jade are beautiful because of the delightful tones of the rich material and the curious workmanship of the fantastic lions which surmount them. It is

specimens better represented in our museums. In this respect these seals, many of which can be accurately dated by the inscriptions, will prove of advantage to the student.  
S. C. B. R.

## RECENT ACCESSIONS

**THE CHARLES M. SCHOTT, JR., COLLECTION.** About two years ago, Charles M. Schott, Jr., a well-known amateur of this city, presented to the Museum the choicest objects in his collection of ancient firearms. The gift was accepted, and the Trustees willingly agreed that the objects should remain in Mr. Schott's custody so long as he desired. On February 17 of this year, the death of Mr. Schott occurred, and the collection has now been transferred to the Museum. It will shortly be placed on exhibition in Gallery H 7. It consists of over a hundred objects, the remaining ones, including about seven hundred numbers, having been disposed of at public sale several months ago. The present collection consists mainly of a series of pistols of rare models and admirable workmanship, dating from 1750 to 1820, a period in which the series of the Museum has been practically unrepresented. Mr. Schott was a close student of a particular type of pistol, known as the "detonator," which supplanted the "flint-lock" and which in turn was superseded by the "percussion lock." It appeared during a short interval (about ten years) beginning about 1807. The present collection is said to be the most complete in this restricted field. The Schott Collection should also be mentioned for its series of early primers and powder horns, beautiful in design and execution.

B. D.

**A JEWISH AMULET OF THE ROMAN PERIOD.** A number of inscribed amulets have been found from time to time in tombs in Syria together with iridescent glass of the Roman period.<sup>1</sup> The inscriptions on these amulets are in Aramaic script and contain invocations for protection. They can be dated in the first centuries of the Christian era. An excellent example was acquired recently by the Museum and is now exhibited in the Ninth

<sup>1</sup>See e. g. *Journal of the American Oriental Society*, 31, pp. 272 ff.

Gallery of the Classical Wing, with the Roman glass, since its chief interest to us lies in the fact that it was found with such glass vases and incidentally confirms the dates assigned to them.

The amulet consists of a thin bronze foil,  $4\frac{1}{8}$  inches long and  $1\frac{5}{8}$  inches high, and was originally rolled to fit into a small cylindrical case ( $2\frac{1}{8}$  inches long), also of bronze. The whole surface of the foil is covered with an inscription<sup>1</sup> in twelve lines, which tells us that this is a charm written by Sura, daughter of Sara, invoking protection for her unborn child and the children of all her children. Lines such as "Name of the Lord of the Abyss, Thou didst reveal thyself and didst speak with the righteous," "Sing praises the Holy Angels," "By the number of the Angel Shamshiel, number of the Angel Muriel, number of the Angel Gabriel, Uriel," show that it is a Jewish prayer couched in Biblical language. In places appear conventional figures supposed to represent magic seals.

Such amulets were presumably worn on the person and were then buried with the dead as precious offerings. Besides the bronze foil with its bronze case we also acquired a small gold case  $1\frac{1}{4}$  inches long, elaborately ornamented with filigree decoration, which, however, contained no amulet. These objects are said to have been found at Irbid in the Hauran, Syria.

G. M. A. R.

**ACCESSIONS IN THE PRINT ROOM.** The Museum has received as gifts from Mortimer L. Schiff and Felix M. Warburg, two little groups of unusually important Renaissance prints. Among them are Mocetto's *Judith with the Head of Holofernes* (B. 1), Lucas Cranach's very rare engraving of the *Elector of Saxony praying to Saint Bartholomew* (B. 3), Hans Baldung's

<sup>1</sup>I want here to acknowledge my great obligation to Professor Charles C. Torrey of Yale University for his generous help in deciphering this inscription for us.

Witches' Sabbath (B. 55) in chiaroscuro, his Holy Family with Saint Anne (B. 6), and the extraordinarily rare woodcut of Ganymede by the anonymous Italian artist known from his signature as "I. B. and the Bird" (B. 3).

Among the other important prints recently acquired by the Museum, there are the following copperplates: a little Adoration of the Magi by the Master E. S. (L. 25) of which Professor Lehrs refers to but three other impressions; Schongauer's Saint George and the Dragon (B. 50);

Egypt in Elzheimer's Manner (H. 266), and the first state of his Entombment in the Dark Manner (H. 282); the first state of Van Dyck's portrait of Snellinx (W. 10); a little group of beautiful early impressions of etchings by Giovanni Battista and Giovanni Domenico Tiepolo; and thirty-four etchings by Charles A. Platt.

Among the woodcuts are proof impressions of eleven subjects from Dürer's Life of the Virgin (B. 78, 79, 81, 83, 84, 85, 86, 92, 93, 94, 95), his Woman of Babylon (B. 73), coat of arms of Michel Behaim



INSCRIBED AMULET, BRONZE  
ROMAN PERIOD

Israel van Meckenem's The Lovers (B. 179); the anonymous primitive metal cut of The Lover (Schreiber 2877); Lucas of Leyden's David before Saul (B. 27); the first state of Barthel Beham's portrait of the Emperor Ferdinand (B. 61), of which Gustav Pauli lists but one other impression, and his portrait of Dr. Eck (B. 64); Jacob Bink's portrait of King Christian (P. 137); two more of the Florentine Broad Manner set known as the Life of the Virgin and of Christ (Hind 9 and 10), each of which, having at some time decorated an altar front, is heavily colored and surrounded by painted borders of flowers and fruit; the Hercules and Antaeus by some unknown engraver of the Mantegna School (B. 16); Marc Antonio's Mars, Venus and Love (B. 345) and his Two Fauns Carrying A Child (B. 230); Rembrandt's etchings of his Mother (Hind 1), the Adoration of the Shepherds (H. 273), Nude Woman Seated beside a Stove (H. 206), Saint Jerome under a Willow Tree (H. 232), Christ and the Doctors (H. 257), the Flight into

(B. 159), and Holy Family with Two Angels (B. 100); Cranach's Tournament with Samson and the Lion (B. 126); Hans Baldung's Saint Sebastian (B. 36); Hans Wechtlin's chiaroscuros of Saint Sebastian (B. 5) and Alcon and the Serpent (B. 9); the little woodcut of the Philosopher (B. 318) long attributed to Rembrandt and now thought to be by Jan Livens; and a group of rubbings and trial proofs of blocks by some of the better-known English wood engravers of the middle of the last century.

Of the illustrated books recently acquired perhaps the most noteworthy are the Vitruvius printed at Como in 1521, the woodcuts in which played such an important part in the history of Renaissance "ornament," the first edition of Hans Holbein's Old Testament illustrations, printed at Lyons in 1538, Hans Sebald Beham's Kunst und ler Buchlin of 1565, and Wendel Dietterlin's Architectura of 1598. There is also the edition of the Epistles of St. Jerome issued at Bâle in 1497 by N. Kesler, which is famous for its frontispiece long



thought to be printed from the block designed by Dürer and used in the same publisher's edition of the same book in 1492. Both editions are of such great rarity that it has only recently been discovered that the 1497 edition contains, not an impression from the Dürer block, which is now preserved in the Museum at Bâle, but an

impression from another block copied very closely from it. The block used in 1492 is celebrated as being the earliest woodcut undoubtedly by Dürer now known, and has given rise to the widely held and much debated theory that Dürer spent several of his youthful years at Bâle working for the publishers there. W. M. L., Jr.



THE FIFTH AVENUE HALL DURING A MUSEUM CONCERT

## NOTES

**A RECENT LOAN OF AMERICAN SILVER.** At the eastern end of Gallery 22, a rearrangement has been made in the cases of American silver, which has permitted the showing of some eighty-five pieces of American silver of the seventeenth and eighteenth centuries, lent by Francis P. Garvan. This representative group from Mr. Garvan's collection includes work of the best-known silversmiths of Boston, Newport, Albany, New York, and Philadelphia, and the designs of the individual pieces are in many cases typical of the style developed in those respective localities as an amalgamation of European influence and local taste.

The largest group is that of the New England makers. Of the seventeen tankards in the collection, nine were made in Boston before the middle of the eighteenth century, and of these, a good proportion exhibit the flat lid, typical of the late seventeenth or very early eighteenth century in New England. A group of five porringers shows a variety of pierced handles, the pieces being respectively by John Coney (1655-1722), Edward Winslow (1669-1753), John Noyes (1674-1749), Samuel Edwards (1705-1762), and Paul Revere (1735-1818), while the four braziers by Jacob Hurd (1702-1758) are particularly interesting. The work of Paul

Revere is shown in a pair of candlesticks, a pair of salts, a porringer, a tankard, a teapot, and a beaker.

The New York pieces, while fewer in number, are very representative in design and decoration—the tankards with their twisted thumb pieces and bands of elaborate decoration above the base moldings, two fine teapots of Dutch inspiration, one of them by Peter Van Dyke (1684-1750), a small porringer by Bartholomew Schatts (1670-1758) with a pierced handle of very unusual design, and other smaller utensils for table use. The makers' names include many well known to collectors, such as Elias Pelletreau, Myer Myers, John Moulinar, John Brevoort, Benjamin Wynkoop, and Adrian Bancker.

Important in itself, this loan is also of interest in connection with the considerable group of American silver assembled in the same gallery, which includes the loan collections of the Hon. A. T. Clearwater and of R. T. Haines Halsey, as well as two cases of silver made up of individual loans and objects owned by the Museum, and is significant of the quickened interest in American industrial arts on the part both of the collectors and of the public—an interest which the Museum has done much to foster and to justify.

C. O. C.

## MUSEUM CONCERTS—SECOND SERIES.

Our second series of free orchestral concerts ended brilliantly on the evening of Saturday, March 29, with one of the best programs Mr. Mannes has prepared. In spite of several handicaps the attendance at these concerts was even larger than at those of the January series. Our efforts to interest the daily press in calling attention to the undertaking resulted in very little advance publicity, yet the number present at the first concert was 3,651. At the second, in the midst of a downpour of rain which had lasted all day, there were 4,886; at the third, when all conditions were favorable, the number rose to 7,673, the record attendance thus far; and at the fourth, with the only fierce gale of the winter, accompanied by an unexpected fall in temperature, it fell again to 4,033, making a total of 20,243 as against 18,828 for the four concerts in January.

The spirit of the audiences was the same that made such an impressive feature of the earlier concerts. Again they represented all classes of the community; again they listened with silent and eager attention,<sup>1</sup> although hundreds were obliged to stand during the two hours that each program lasted; again they showed by their enthusiastic yet discriminating applause that what they wanted was really good music, and it is due to Mr. Mannes and his orchestra to say they got it.

With such results as these, the Museum is more than ever grateful to the friends who enabled it to give this artistic pleasure to so many people, a large proportion of whom could not have had enjoyment of the kind had not an opportunity like this been offered them. As an experiment the two series have been a complete and most gratifying success from every point of view. Is it to end here? We find that the expenses of each concert amount to about a thousand dollars. May we not look forward to repeating them next year, or better still, may we not hope to see them established upon a permanent basis, as a regu-

<sup>1</sup>The accompanying cut was made from a photograph obtained by an exposure of one and a half minutes while the audience was unaware that a picture was being taken.

lar part of our winter's attractions for the public?  
E. R.

TALKS ON PRINTS. In the last number of the BULLETIN notice was given of a series of Talks on Prints by the Curator of Prints, William M. Ivins, Jr., which began on March 13. The talks will be continued weekly on Thursdays until May 29. The talks are informal in nature, and, in order that the largest number of people may be interested, will, so far as possible, avoid discussion of or reference to the technical aspects of print making. The idea of the series is to bring out in conversational form the importance of prints as pictures rather than as etchings or engravings and to show their great interest as records of human life and thought. The titles of the several talks in April and May are:

- April 3 Technique (surface)
- 10 Technique vs. Artistry
- 17 The Normal Forms—purposive
- 24 The Abnormal Forms—purposeless
- May 1 Values—of various kinds
- 8 Interesting vs. Beautiful
- 15 The Mirror of Life
- 22 Art in Life
- 29 What of it all?

Each talk will last about forty minutes, and it is hoped that after it is finished there may be a general conversation on the topics that have been discussed.

ADDITIONAL STORY-HOURS. The course of Sunday Story-Hours for children and adults, which have been given weekly since October 6 to audiences equaling or exceeding the capacity of the Lecture Hall, will be continued four weeks longer than originally planned. These are given at 3 o'clock Sunday afternoons in the Lecture Hall by Miss Chandler. The dates and subjects of the additional stories are as follows:

- May 4 Once upon a Time.
- May 11 The Story of the Empress Jingo.
- May 18 Roland and Oliver. Robin Hood.
- May 25 Down the Road to the Long Ago.

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

In response to numerous requests, an additional story, *In the Time of Paul Revere*, was also given to the children of members on April 5.

**SPECIAL STORY-HOUR.** A special Story-Hour for Kindergarten Teachers and Children was given by Miss Anna C. Chandler in the Lecture Hall of the Museum on Monday, April 7, at 4 P. M.

**A LECTURE FOR TEACHERS.** A lecture on *The Need of Technical Education for Textile Designers* was given by W. H. Dooley in the Lecture Hall of the Museum on Friday afternoon, April 4, to an audience composed largely of teachers in the public schools of the city.

**THE STAFF.** Meyric R. Rogers and Charles O. Cornelius, assistants in the De-

partment of Decorative Arts, have been promoted to the rank of Assistant Curators in the same department.

**ANNUAL REPORT.** The Annual Report of the Trustees of the Museum covering the year 1918 has been distributed to the members.

**IN REPLY TO THE INQUIRIES** that have been received, it is a pleasure to be able to state that the decorations on the façade of the building for the celebration of the return of our troops were entirely the product of our own staff. They were designed by Joseph Breck, Assistant Director, and Charles O. Cornelius of the Department of Decorative Arts, and were executed and placed by regular employees of the Museum.

## LIST OF ACCESSIONS AND LOANS

MARCH, 1919

CLASS	OBJECT	SOURCE
ARMS AND ARMOR . . . . . (Wing H, Room 6)	*Collection of arms (122 pieces), mainly European, XVI-XIX cent . . . . . Kozuka, maker, Mitsuyoshi, XVIII cent.; kozuka, maker, Katsubrimi, XIX cent. —Japanese . . . . .	Gift of Charles M. Schott, Jr.  Gift of Major Bashford Dean.
CERAMICS . . . . . (Floor II, Room 5) (Floor II, Room 5)	Celadon bowl, Chinese, Ming dyn. . . . .  Temmoku bowl, Sung dyn.; bowl and ewer, Ming dyn.; bowl, Ch'ien-lung period . . . . .	Anonymous Gift, through S. C. Bosch Reitz.  Purchase.
DRAWINGS . . . . .	†The Clock Tower, by Charles Méryon, French, 1821-1868. . . . . *Drawings (10) by Edgar Degas, French, 1834-1917. . . . .	Purchase.  Purchase.
GLASS . . . . .	†Nine pieces, Persian, XVII-XVIII cent.	Gift of John Wanamaker.
MEDALS, PLAQUES, ETC. . . . . (Floor II, Room 22)	Bronze medallions (3), portraits of Princess Bibesco and her son Emmanuel, by Jules Chaplain, French, 1839-1909. . . . .	Anonymous Gift.
MINIATURES AND MANUSCRIPTS . . . . .	†Sketch for a portrait, Indian, second quarter of XVII cent. . . . .	Purchase.
PAINTINGS . . . . . (Floor I, Room 1)	†Pastel, <i>The Blue Stocking</i> , by Albert Sterner, 1918. . . . . Carry On, by Edwin H. Blashfield. . . . .	Gift of Adolph Lewisohn. Purchase.
REPRODUCTIONS . . . . .	*Plaster casts (303) of gems in European museums. . . . .	Gift of Miss Julia Chester Wells.
TEXTILES . . . . .	*Piece of network, Persian, XVIII cent. *Piece of bobbin lace, Flemish, early XVIII cent. . . . .	Gift of Miss Marian Hague.
COSTUMES . . . . .	†Alb, embroidery and drawnwork, Spanish, late XVIII cent. . . . .	Gift of H. Burlingham.
WOODWORK AND FURNITURE . . . . .	†Sheraton sideboard, American, late XVIII cent. . . . .	Gift of Mrs. Ansley Wilcox.  Purchase.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LOCATION	OBJECT	SOURCE
(Floor II, Room 22)	Pair of silver buckles, American, late XVIII cent.....	Lent by Hon. A. T. Clearwater.
(Floor II, Room 22)	Silver pieces (85), American, XVII to early XIX century.....	Lent by Francis P. Garvan.
(Floor II, Room 25)	Water colors (3) by Maurice B. Prendergast.....	Lent by John Quinn.
(Wing E, Room 8)	Jade seal, Chinese, Sung dyn.....	Lent by S. C. Bosch Reitz.
(Wing H, Room 8)	Tapestry, Tournament Scene, French, Gothic, abt. 1500.....	Lent by Mr. and Mrs. Alexander Hamilton Rice.
(Wing E, Room 9)	Bronze bell, Chinese, Ming dyn.....	Lent by Ralph W. Weymouth.

## DONORS OF BOOKS AND PRINTS

FEBRUARY AND MARCH, 1919

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## CALENDAR OF LECTURES

APRIL 17—MAY 8, 1919

April 17	Talk on Prints	William M. Ivins, Jr.	3:00 P. M.
18	Study-Hour for Practical Workers	Grace Cornell	10:00 A. M.
20	" " " "	" "	2:30 P. M.
20	English Lace	Marian Powys	4:00 P. M.
24	Talk on Prints	William M. Ivins, Jr.	3:00 P. M.
25	Study-Hour for Practical Workers	Grace Cornell	10:00 A. M.
27	" " " "	" "	2:30 P. M.
27	Story-Hour	Anna C. Chandler	3:00 P. M.
27	Samplers	Mrs. Henry E. Coe	4:00 P. M.
May 1	Talk on Prints	William M. Ivins, Jr.	3:00 P. M.
2	Study-Hour for Practical Workers	Grace Cornell	10:00 A. M.
4	" " " "	" "	2:30 P. M.
4	Story-Hour	Anna C. Chandler	3:00 P. M.
4	Furniture Making in Grand Rapids	H. W. Frohne	4:00 P. M.
6	Gallery Talk (For Public School Teachers)	Museum Instructors	3:45 P. M.
7	The Tomb of a King (For the Deaf)	Jane B. Walker	11:00 A. M.
8	Talk on Prints	William M. Ivins, Jr.	3:00 P. M.

THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
FIFTH AVENUE AND 82D STREET

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BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute....	1,000
FELLOWSHIP MEMBERS, who pay annually.....	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually..	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 6 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.